SAN FRANCISCO ART ASSOCIATION
BULLETIN
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Hillside Homes — *By* KARL KASTEN

San Francisco Art Association Purchase Prize.

Juries and Biases

Fourth Water Color Annual in Review

By JOHN HALEY

ANYONE, in order to accomplish anything with intention, politically, spiritually, or otherwise, must have a bias. A jury, and the individuals who are part of it, must of necessity be biased. This was true of the jury for the Fourth Annual Watercolor Exhibition. It was a jury remarkably definite in point of view. It had, if I dare speak for my colleagues, no singleness of view nor unanimity of thought about all pictures, but a fair amount of agreement as to a minimum standard. It was a jury that rejected many pictures which were well painted in styles no longer held vital, and accepted some technically less sure that showed a contemporary outlook. This is imperialism indeed.

All who make decisions are imperialists, and jurors are obligated to make decisions. What the public sees is the result. Some feel they have a right to see the work that has been turned down, as expressed at times in the Bulletin by Art Association members. The reasoning seems to be that if the exhibited work is so bad the rejected work must be much better. There is a fallacy in this point of view. What it expresses is disappointment that

the work was not as good as was hoped for. This feeling on the part of artists and public precipitates jury-free shows which must inevitably result in a broadening downward of the standard of quality. Art is above all a qualitative thing.

The proposed plan for future Annuals is a step in the direction of jury-free shows, for under it all work will be hung whether accepted or rejected. The only difference between that and a jury-free show, eligibility for prizes excepted, is that the jurors' judgments are more completely on display than is usually so. And since humankind only rarely expresses its likes and approval, but always makes known its dislikes and disapproval, the semi-jury-free show will be the occasion for an open season on the jurors. Heretofore the omnipotent God and juries were exempted from accounting for the things they do. Henceforth we may expect more sport with our art. This doesn't negate the fact that the shooting has sometimes been pretty good in the past.

More sport with our art might not be a bad thought if it is interpreted as the pleasure of using materials well in order to express an idea. As the specialist that he is, a painter should demonstrate control of his artistic means. When control is lacking the results are sometimes ridiculous, always ineffectual. No one objects to a picture of a beautiful sunset in itself. Usually only painters who do not know the limitations of their materials paint sunsets, but good paintings might be made of them. The theme of a pretty baby or a celebrity in pastel is not in itself reason why pictures embodying such ideas should be rejected. But inadequate expression of such themes in terms of painting must mark them for the discard. This holds true also for graveyard scenes, most popular theme in work submitted for this Annual. (The jury wondered if it prognosticates a dark future for humanity.) Not all rejected work was in that category. Some paintings were obviously too far removed from the spirit of the times. There was some extremely able painting which may be classified as the kind which is not part of the modern evolution of ideas, aesthetic or social. And since no San Francisco Art Association Annual in my memory has attempted to be a cross-section of all work being done in the community, it is not difficult to see why work may be rejected where wall space is at a premium. And behind all our shows to the present is the fact that wall space is limited. This is not the fault of the jury of selection nor, directly, of the Art Association choosing it, nor necessarily of the

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Braque

By Hamilton Wolf

Braque came and went but the spirit of his orchestrations in paint will linger long within those rooms to challenge any who follow.

On these same walls once hung Cézanne and Gauguin. Braque spoke with the diapason of a muted giant. Cézanne and Gauguin in retrospect were fragmentary in comparison to the fullness of Braque's statement. The Sistine chapel, Titian's "Entombment", Rembrandt's "Nightwatch" are majestic expressions of their day but a time remote from ours and its problems. Braque is a symphony of the modern spirit. He does not depict the conflicts of the world but his abstractions make you aware that he is a part of it. Here were emotion and purest creativeness interwoven with superb patterns of form, color, and texture. Braque's painting is neither of earth nor heaven but seems to float in a realm of profoundest imagery that bids for a place with the true beauty born of our time.

Statistics of Annual

Following are the statistics of the Fourth Water Color Annual: number of entries, 640; number of accepted pieces, 123; number of accepted pieces in California, 106; number of accepted pieces in San Francisco, 49; number of accepted pieces outside California, 17.

Jury of Selection: John Haley, Chairman; Ray Boynton, Mallette Dean, Doris Miller Johnson, Florence I. Tufts.

Jury of Awards: John Haley, Chairman; Ray Boynton, Florence I. Tufts.

Prize Awards: Anne Bremer Memorial Purchase Prize for Watercolor to William Hesthal, $100.00; San Francisco Art Association Purchase Prize to Karl Kasten, $75.00; Artists' Fund Prize to Doris Miller Johnson, $50.00.

Art School Announcements

As part of the educational program of the Montalvo Foundation, the Art School has opened classes in still life and landscape painting and drawing at Montalvo. Mr. Lucien Labaudt is instructor. Summer session classes at Montalvo are planned for this year. They will be an integral part of the School program.

An exchange exhibition of works by advanced students of the California School of Fine Arts has just been sent to the University of Hawaii at Honolulu. A traveling show from that University will be exhibited in the School gallery through March. —L. R.

Abraham Rosenberg Scholarship

THE President and Board of Directors of the San Francisco Art Association announce the availability of the first Abraham Rosenberg Traveling Scholarship.

This scholarship, bequeathed in trust to the Board of Directors of the San Francisco Art Association by the late Abraham Rosenberg, creates an endowment fund to be given in scholarships for extended study in the Fine Arts. Its purpose is to recognize and assist persons who have demonstrated their ability in distinguished creative work of professional standing, and whose personal qualifications indicate their ability to make a real contribution to the Fine Arts.

Although the scholarship is intended for study abroad it is not strictly limited to this field. Applicants desiring to pursue special research in this country will be considered.

General terms of the scholarship require that the applicant shall have been registered at the California School of Fine Arts for at least two semesters and shall have completed original works in any of the following: painting, sculpture, mural projects, design, research in the technical or archaeological fields, experiments in new materials, technique or processes directly related to the fine arts. Applicants shall be between the ages of twenty-five and thirty-five years, although exceptional applicants over thirty-five years may be considered.

A committee of selection will examine applicants and the award will be made by the Board of Directors.

The Board of Directors will determine the amount of the scholarship in accordance with the requirements of the applicant's program.

Applicants must apply for the scholarship in accordance with the instructions contained in a form which will be supplied by writing to the San Francisco Art Association. The closing date for receiving applications is June 15th, 1940.



Amusement Park 190 — *By* WILLIAM HESTHAL, JR.

Anne Bremer Purchase Prize.

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Associates.....RALPH STACKPOLE, WILLIAM HESTHAL

Art Plans for 1940

By HELEN BRUTON

AS MANY of us know, Mr. Timothy L. Pfleuger has undertaken the direction of the Fine Arts Building for the coming session of the Golden Gate International Exposition. It should be good news for everybody that his plans for this year include a real California show. The area which was last year given over to the Decorative Arts is being redesigned to take advantage of the grand scale of the existing building. As well as a comprehensive exhibition of painting, sculpture, prints, and mediums developing from the use by artists of new materials, it is planned to have numerous active demonstrations of various forms of art production, participated in as much as possible by local artists. The purpose of this section, which will be called the "*Active Arts*", is to bring the artists themselves as well as their work before the public in the best possible light. It is intended to create there something of the busy atmosphere of a market place, a clearing house for artists and what they produce. In keeping with this idea someone will always be there to speak intelligently about pictures, to further the cause of art generally, and, in particular to sell.

There will be a spacious lounge in the center of the room, as well as a place for "light refreshments," where one can rest tired "Fair feet" and recuperate for renewed efforts.

In keeping with the scale of the room will be two large mural demonstrations on which the artists will be working for the duration of the Fair. One is to be executed in marble mosaic, and will rise from the balcony to the full height of the room. This mosaic is being designed by Herman Voltz, and will be executed under his supervision as a W. P. A. Art Project, sponsored by the San Francisco Board of Education. It will be installed when completed in the new San Francisco Junior College. A complete workshop for cutting and fitting the stones is to be installed. Plans for the other, which will be at the opposite end of the room, are not yet completed.

There will be plenty of competition in the collected shows on either side of this "*Active Arts*" section, which makes this a real opportunity to show the world that San Francisco artists know how, too, and can hold their own with the best that can be gathered from the rest of the United States and Europe.

Exposition Art

Excerpts from a letter by
JENNIE VENNERSTROM CANNON

With the realization that the *Treasure Island Fair* is to open again in May, I find myself reviewing all the Expositions I have seen, intent on discovering their strong points and in contrasting them.

The 1915 Exposition is still enjoyed in retrospect. I attended the Chicago World's Columbian and had more than a passing glimpse of the one in Buffalo. The ones held in London, Brussels and Venice together with our late Chicago Fair stand out as distinct industrial, commercial units.

But the Rome Exposition was pre-eminently an art exposition. Exhibits were scattered throughout the Eternal City and housed in the renowned classical palaces. Architecture, sculptures, oils, frescoes and murals, to say nothing of ancient landscape gardening were the dominating notes.

Realizing the important part that art played in the Rome Exposition I now see our Treasure Island Fair in a new light. Yes, our recent fair had more contemporary art than any exposition I have seen. The courts, the frescoes, murals and sculptures together with a contemporary art show make the Treasure Island Exposition an outstanding *art* fair—a remarkable achievement.

Chicago Water Color Show

A Prospectus of the Nineteenth International Exhibition of Watercolors to be held at the Art Institute of Chicago April 25 to May 26, 1940, has been received.

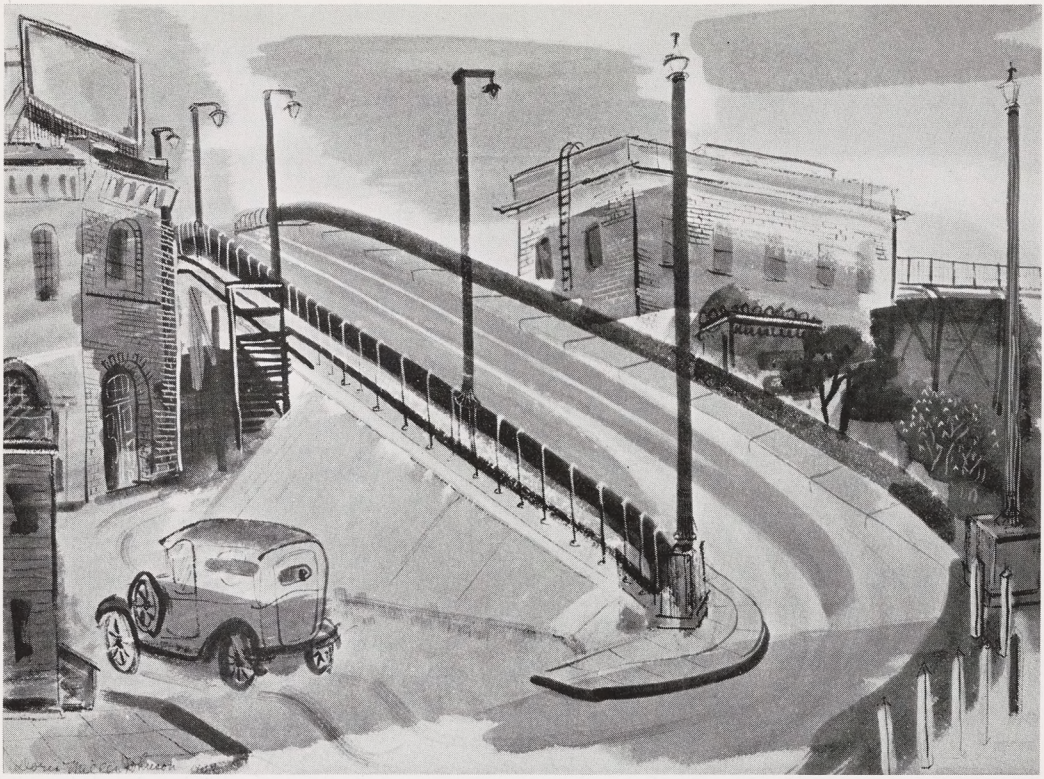
Entry cards must be sent to Daniel Catton Rich, Director of Fine Arts, The Art Institute of Chicago not later than Monday, March 18. They should be typewritten or printed, limited to three.

Work must be in between Monday, March 18, and Thursday, March 28. Receipt of work will not be acknowledged unless a special request is made.

All works by out-of-town artists not accepted will be returned as soon as possible, express collect.

The Art Institute will retain twenty per cent to cover handling and salary of sales agent and remit the balance to the artist. It is hoped that an effort will be made to keep the prices as low as possible.

Further information may be obtained from the prospectus posted on the Bulletin Board of the San Francisco Museum of Art.



I Street Bridge — *By* Doris Miller Johnson

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Artist Fund Prize.

Juries and Biases

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Museum in which pictures are shown. It may be the result of pressures in our general system of democratic living in which time and space are glorified commodities.

On the credit side of the ledger is the fact that the San Francisco Art Association Annuals are attracting paintings from many parts of California and from other States and Territories. Apparently these shows indicate that there is more than a local need. On the basis of its rapid growth it is not inconceivable that we may sometime look forward to making this not a local, or national, but an international exhibition.

The painting of the Fourth Annual Watercolor Exhibition is not painting of the grand epochs, perhaps, nor the most telling manifestations of machine civilization. Not too apparent are the doctrines, philosophical, political, or literary, that influence these painters' conceptions. Seen in the shadow of some of the best art of our age we must admit there is a long way to go. But that we have started is manifest.

Timothy Pflueger President

At the first meeting of the Board of Directors of the Art Association, held in January, Timothy L. Pflueger, who served for five years as president of the Art Association previous to Arthur Brown's term of office, was again unanimously elected to fill the position of president of the Association. The complete board comprises Laurance I. Scott, first vice-president; William L. Gerstle, second vice-president; Worth Ryder, third vice-president; William W. Crocker, Treasurer; Anne Dodge Bailhache, Secretary. Victor Arnautoff, Albert M. Bender, Ray Boynton, Mortimer Fleishhacker, Edward E. Hills, Ray C. Ingram, Charles Kendrick, Dorothy Liebes, F. M. McAuliffe, John Francis Neylan, Timothy L. Pflueger, Eldridge T. Spencer, William Hesthal, Jr., Bartley C. Crum and Paul Bissinger.

New Artists Council

At a meeting of the artist membership of the Art Association held January 9th, the following were elected to serve on the Artists' Council for the next three years: Antonio Sotomayor, Hamilton Wolf, Philip

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Current Exhibitions

Berkeley Women's City Club, through March, Photographs and color sketches with working drawings of murals by Helen Forbes.

California Palace of The Legion of Honor, Lincoln Memorial Park. March 9-April 7, Exhibition of Portraits by Katherine Wentworth. March 10-April 10, Exhibition of Watercolors of the Game Country of East Africa, by Sanford Ross. Opening March 16, the Mildred A. Williams Permanent Collection of Paintings and Furniture.

California School of Fine Arts, 800 Chestnut Street. During the month of March, Exhibition of Students' Work from the Art Department of the University of Hawaii.

Courvoisier Galleries, Penthouse, 133 Geary St. Continuing to March 9, Oils by Fred Sexton. Opening March 9 and continuing through the month, Oils by Peter Hurd.

De Young Memorial Museum, Golden Gate Park. Opening in March, Photographs of the Southwest by Edward Muench. Prints by British Wood Engravers. Opening March 14, Wild Flower Paintings by Ethel Wickes. Opening March 15, Wash Drawings and Prints by Mark Milsk. March 16-April 7, Japanese Prints from the Collection of Mr. and Mrs. Edwin Grabhorn.

Duncan-Vail Company, 364 Sutter Street. Through March 13, Watercolors by Miss D. O'Kelley. March 13-27, Photographs by William Leeds.

Gump Galleries, 246 Post Street. March 4-9, Miniature Show (Furniture, Silver, etc.). March 13-30, Thirty Three Centuries of Chinese Art.

Marin Society of Artists Gallery, Sea Spray Inn, Sausalito. March 3-April 7, Regular One Man Show, Oils by Mildred Compton.

Mills College Art Gallery, Mills College, Oakland. Through March 20, American Excavations in the Near East. Open Sundays, Wednesdays and Fridays, from two to five o'clock. Lectures in connection with this exhibition: March 3, at 8 p.m., Dr. Charles C. McCown, "Recent American Excavations in Palestine." March 10, at 8 p.m., Dr. Edgar Breitenbach, "The Mosaics of Antioch."

Mill Valley Book Shop, 34 Miller Ave., Mill Valley. During the month of March, Linoleum Prints, Flower Subjects, by Katherine Macdonald

Oakland Art Gallery, Municipal Auditorium, Oakland. March 3-31, Annual Exhibition of Oil Paintings.

Paul Elder Gallery, 239 Post Street. Continuing through March 9, Watercolors by Wildemar Johansen. March 11-30, Drawings, Sketches and Lithographs by Pauline Vinson.

Rudolph Schaeffer School of Design, 136 Saint Anne Street. March 18-30, Exhibition of Student Work. Open to the public every day except Wednesday, March 27.

San Francisco Museum of Art, War Memorial, Civic Center. Through March 8, Oils by David Park. Oils and Woodcuts by Josef Albers. Through March 17, Prints by Georges Rouault. Through March 19, Photographs by Brett Weston. March 5-19, Watercolors by Theodore C. Polos. March 5-26, Sculpture by Dorothea S. Greenbaum. March 5-April 7, Paintings by Amadee Ozenfant. March 8-29, Masters of the Bauhaus. March 12-April 7, Association of American Artists Prints. March 15-April 14, Paintings by Yves Tanguy, March 19-April 15, Primitive Art. March 26-April 16, Paintings by Vaclav Vytlacil.

Vera Jones Bright Gallery, 165 Post Street. March 8-30, Watercolors by Hubert Buel.

Willard E. Worden, 312 Stockton Street. During the month of March, Wildflower Photographs by Edith Bruning.

New Artists Council

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Little, Leah Rinne Hamilton and John Haley, Alternates are Spencer Macky and Philip Pinner. Murielle Piazzoni Wood and Augusta Rathbone were appointed to fill vacancies in the council during the past year. Other members, whose terms have not yet expired, are Malette Dean, Ruth Wakefield, Frederick Olmstead, Nelson Poole, Timothy Wulff, Oliver Albright, Earle Loran and Bernard Zakheim. Ex-officio members, Lee Randolph and Mildred Rosenthal.

Timothy Wulff was unanimously elected chairman at the council's first meeting.

Members Gallery—S. F. Museum of Art

February 26th to March 10th, Paintings by Jack Wilkinson; March 11th to March 24th, Paintings by Lucien Labaudt; April 8th to April 21st, Paintings by Loyola Fourtane.

New Members

Lay: Mrs. Robert R. Hancock, *Active Artist:* Mr. John Ayres, Tanner M. Clark, Mr. James Donald Prendergast, Mrs. B. Ullrich. *Associate Artist:* Mr. Werner Philipp.